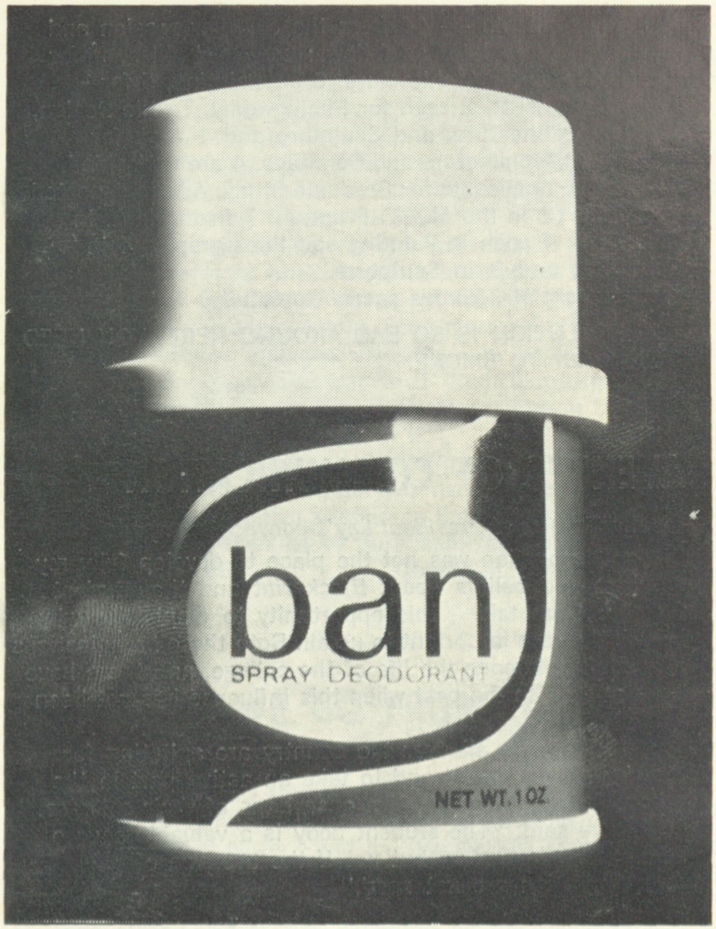

BLOCKPRINT

THE FRESHMAN – '68

The job of admissions might be likened to a pyramid consisting of a base of inquiries, a body of applications, and an apex of accepted new students. This year, our base was larger than ever — 11,713 inquiries. Our body was slightly smaller than last year — 2098 applicants. The apex, larger than 1967, — 345 new students.

Of those applying for admission, 1,952 wanted under graduate acceptance and 146 wanted graduate work. We expect that this week will find 253 freshmen enrolling — 128 women and 125 men. 40 graduate students are due to arrive, along with 44 returnees from the summer session, 6 advanced standees, and two foreign fellows — one English, the other, Russians permitting, Czech. The new freshman class is 90% out of state, 47% are from New England, and 29 states plus 5 foreign countries are represented. The average scores of this year's freshmen are much like last year's group. I.Q. average is 128; Drawing Test score is 77%, and high school record is 86% (class rank — 90% in upperhalf; 67% upper fifth, 39% top tenth). 17% of the freshmen graduated from private preparatory schools and 16% have attended another college. While there is always shift and change, the tentative choice of majors as of now finds: 50 wanting Architecture; 34, Illustration; 21, Painting; 17 each for Graphics and Apparel Design; 15 indicate Art Education; 10, Photography; 6, Sculpture; 3 each for Interior Architecture and Industrial Design; 2 for Landscape Architecture and 75 are undecided. The advanced standing students — 44 from the summer session and 7 others will register as follows: 9 for Graphics, 9 for Illustration, 8 for Architecture, 6 for Painting, 5 for Industrial Design, 2 each for Photography, Textile Design, Interior Architecture, and Sculpture and 1 each for Landscape Architecture and Ceramics. 4 are undecided. Of the 146 applicants for Graduate Study, 40 are expected to enroll. 12 in the M.A.T. Program; 7 in the M.A. in Education; 7 each in Painting and Photography, 4 in Ceramics: and 3 in Sculpture.

(Taken from Mr. Dunn's speech to faculty)

THE POLLUTION IS SO BAD AROUND HERE, YOU NEED FRESH AIR TO SMOKE.

B.K.

AVENUES OF COMMUNICATION

(A clarification of President Lay's convocation speech)

Since Convocation was not the place to develop fully my opinions and beliefs about *Blockprint* and the *Student Council*, I am taking this opportunity to emphasize why I think they are important to us all. Both these organizations effectively influence the life of the college, and there have been periods in the past when this influence has not been constructive.

College students all over the country are agitating for the right to be heard and to take an active part in the academic and administrative operations of their colleges. As I have said, "The student body is a valuable source of ideas for progress, but not if the avenues of communication are not used."

BLOCKPRINT

VOL. 18 NO. 2

SEPTEMBER 23, 1968

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Blockprint and the *Student Council* are two of the most effective avenues we have, and we must use them as constructively as possible. The *Blockprint* staff is clearly determined to make a significant contribution to the community by providing a constant flow of reliable information and responsible opinion, and I urge all students to make the most of the opportunity for communication which *Blockprint* offers.

The Student Council stands on the threshold of constitutional reforms which promise to improve the effectiveness of the Council as an instrument for communication and achievement. Even more important than these constitutional changes, however, are your participation and your attendance at Council meetings. The strength of the Council is in direct proportion to the strength of student involvement in it.

Both the Student Council and *Blockprint* are service organizations serving an important need in the College, and they need your active support in their determination to maintain clear avenues of purposeful communications.

September 18, 1968 Donald M. Lay, Jr.

WHERE DO WE GO FROM HERE?

AS we return to RISD this semester, Republican and Democratic party leaders are running the gauntlet between cries of "Law and Order" and an "Honorable Peace" in Vietnam. We were equally appalled by the Republican's smooth slick machine at Miami Beach, and the blatant Gestapo strong-arm tactics exhibited by the Democratic counterparts in Chicago.

We begin to wonder if we can play any significant role within these parties' organizations, for a vast majority of us are disenfranchised either by age or lack of a candidate supportable with a clear conscience. We continue to be violently suppressed when we use our only means of reponse left — demonstration.

One is not to suggest, through fear of reprisals, that we should retire from voicing our protests against injustices by our government, or from raising ideas of our own on the political scene. However, politicians systematically misrepresent these efforts to suit their own ends, and perhaps it would be beneficial to our causes to aggrevate change through other avenues as well.

I would submit that our own situation here is analogous in many ways to the greater society in which we live. A college is, in theory, an institution where students gain the capacity for stimulating progress aided by relevant studies. Such a college not only allows the venting of these constructive ideas, but has the vision to allow for their fruition. Unfortunately, fear of constructive change has led often to stagnation in the very centers where new ideas should be sought and cultivated.

The best way to deal with the problems of our college is to work on specific issues. A significant fault here is a disapportionately high number of students from certain cultural and ethnic backgrounds while others are only tokenly represented. More specifically, our school lacks a numerically representative black community. In keeping with the premice that a college is a microcosm within the macrocosm of greater American society, and that a college has an *obligation* to make its facilities available to the widest number of high school students with artistic potential.

It has been suggested by the administration that there is no descrimination at RISD. This view is a fallacy for as in most small private colleges there is economic prejudice which traditionally has always constituted racial prejudice as well. Because of the situation in greater American society certain ethnic and racial groups: black, Indian, Mexican American, and Puerto Ricans — are subject not only to overt social and political prejudice, but economic prejudice as well.

Theoretically, and according to Rhode Island law, any student can apply to a college regardless of race, natural origin or religion. In reality a very small proportion of underprivilaged students who have the artistic ability for acceptance even apply, for they do not have sufficient funds even with the scholarships now available. Art materials, clothes and transportation demand resources completely out of their economic scope.

The question of economic discrimination in this college, stripped of its moral implications, becomes a question of how this school — small and private — can raise sufficient funds so that it can actively canvass for applications of the economically deprived student, who, in all other respects, meets this school's standards.

This summer I contacted several universities and colleges inquiring how they had aided such students and how they attracted black students. I found certain similarities in those efforts which were more successful.

First, courses in African History, black literature, African music . . . were added not as a token stop, but as an integral part of the liberal arts curriculum. Second, active

canvassing was carried on by some schools in the South and nothern ghettos. Either the admissions office or a special department was held responsible. Third, funds were accumulated from federal loans and private grants which were aimed at *comprehensive* monetary assistance including clothing, food, and transportation allowances in addition to tuition.

In every successful case, the college or university was a large and comprehensive institution. It should be fairly obvious to our Board of Trustees and our administration that we cannot either attract the necessary grants or maintain a staff sufficient for such a program alone.

A workable solution should be far from impossible with Brown University which likewise has thus far done shamefully little in this direction. Both schools have an obligation to rectify their situations. The first step of course is an honest avowal of the situation; not yet openly expressed either. I believe that these students would enrich both colleges and if nothing is done soon both schools will be faced with an open cancer of black disgust which is now rightfully festering.

Student support is necessary in order to bring sufficient pressure on our administration so that they will be forced to act *positively* if only to retain some measure of integrity. I can only express personal disgust.

Gail Whitsitt '71

THE AMERICAN WAY OF POLITICAL LIFE

Consider the state of the Union.

Rotten.

America has become a land lacking in guts; human decency is out the door, replaced by the expedient. The case can clearly be seen in politics. After the Chicago chaos Daley scrambled for television time to present his side of the story. CBS and NBC offered him time with their news panel shows (Meet The Press, etc), but Daley wasn't taking any chances, demanding a free hour for his spiel. Chicago citizens came out overwhelmingly in favor of the cop's actions; the "We Love Daley" signs at the convention and after were no put-on.

Daley's reaction was not unexpected. What was disconcerting were the Presidential candidates' positions on the catch-all topic of "law and order" (or as Humphrey puts it, "justice and stability"). Whatever the terminology, it is becoming rapidly clear that it's a subtle way of yelling "Nigger!". The great mass of Middle class Americans are scared; and law and order is as good a way of winning their votes. Gone are the days of positive vote getting; the political *modus operandi* this year is a negative one-appeal to the people's fears, insinuate that only *you* can solve the problem, and you're in.

The most obvious practitioner of negative politics is, of course, George Wallace. He cannot be underestimated. His speech in Providence this summer was enthusiastically received. He has been credited with twenty percent of the vote; in the South this figure jumps to thirty six percent.

Knowing the obvious enemy is not enough. Richard Nixon is taking no chances on blowing this election. While proclaiming a New Nixon to attract the voter he lost in 1960, he also stoops to appeal to the Wallace voter. Privately he has told Southern supporters that he is opposed to open housing. His choice of Spiro Agnew was at the same time a compromise and a gross mistake. The man is simply not of presidential timber, even less so than Nixon. When, in this day of assasination, the Vice-Presidential candidate is not qualified, then it is a slap in the face of every intelligent voter.

Although Senator Edmund Muskie is qualified for the veep-ship, Humphrey is not to be lauded for his campaign so far. Perhaps even more than Nixon, Humphrey is a man of compromise. This was not so ten or even twenty years ago, when Humphrey was as radical as we are today. But after four years under Johnson's thumb, Humphrey lacks the guts to speak out on his own. In private he supposedly has had reservations about Administration Vietnam policy — yet even now he remains publicly silent. Humphrey too is worried about Wallace's appeal, and again has compromised in a bid to win some "law and order" votes.

Politics is rough and ruthless (when RFK entered the race, Ralph McGill said that "it will do no good to cry 'ruthless' at Senator Kennedy — he had well better be!") As LBJ also found out in his years in Congress, politics is also compromise. Yet in this year, with the fate of America (and the world) hanging on the election's outcome, it would be nice to see a candidate with some *cojones* to heal the Union's wounds in a way that will not emulate Wallace.

Gerard Del Monte

BLOCKPRINT

STILL NEEDS YOU

WEDNESDAY 7:30 P. M.

MUSEUM REVIEW:

Pierre LaChaise — Maurice Werthein

In order to know a person, you've got to look at him first; having seen, you can go on to form your conclusions. When I first stepped into his exhibit, the first thing that hit me was La-Chaise's droopy breasts. Being generally unresponsive to sex exaggeration (I ask myself "What need?") I strolled around unresponsively. There were others in the crowd, tho, who knew more about sculpture, giving off notes of admiration, so I thought I'd better look again.

LaChaise developed in the same time Picasso did. Simplicity is his word; the simplification of form to reveal the character or state of the sculpture exactly. If a sculpture is to be large-hipped, for example, nothing else matters.

If there is one thing to go for out of the whole exhibit; if you go to see only one sculpture, it is LaChaise's Torso of "Elevation" (1927). It is a structure of admiration. Such balance, such correct lines. To me, it was the most finished work of his on exhibit. The material, smooth-rubbed and grained in oiled lines of bronze and bronzegreen. It was almost warm. It's beautiful.

"Two Figures in a Landscape", in the first room, is one of his very early works. It is a suggestion of reality. There were other drawings in the exhibition, mixtures of pencil lines and ink. After studying them, you can see that his lines are really appreciable. Like most contemporary artists, LaChaise's drawings say what they must in an economy of line. To make an adroit line is an achievement. LaChaise sometimes used sculpture like Dali paints, tho not as excessively. I don't mean that they have doors opening in them or that they trail off into rust or refuse. What I mean is that some of his figures, in their surface handling and formation, seem expressionistic. But the over-structuralization of his female breasts is too much to believe. "The Dynamo Mother" is entirely too gross for me. There were some small nudes of his on exhibit which impressed me. A smooth LaChaise body and then a great Rodinesque overlapping of gouged and grated metal to form whatever it must be; a coat, a drape, or a backrogund.

Really precise.

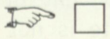
The small room contains the most interesting collection. His bas reliefs were ahead of his time. That's all I can say. His bust, Edgard Varese (1928) seems to be one of those swift creations which an artist may be proud of since they hit the mark squarely; rough-hewn, craggy, comprehensible.

Some sculptures, like "The Mountain" and "Passion" (1934), use the human form to express what they are titled. When one can realize an abstraction into visible form, which is another step beyond the translation of reality into media, the first task of an artist, and a difficult hurdle, believe me, then you've got something. (Catalogs $3.95)

Meanwhile, upstairs, the Maurice Wertheim collection, a group of mostly impressionist and post-impressionist art, makes a colorful auxilary showing to offset the white and bronze of the LaChaise exhibit. They have a few picassos; a big blue Picasso and one (Have you ever looked into the eyes of a lonely person?) from his little-known Toulouse-Lautrec period. Across from the Picassos is a beautiful Renoir nude. There's a strange Van Gogh, a few Gaugains, an ugly Monet and a nice (The Gare St. Lazare) Monet, Despiau, early Matisses, even a Bonnard. An unprimitive Henri Rousseau, a jubilant Pissarro, some Degas sculpture, and a scene by Dufy, the caligraphist, as fresh as the day it was painted. The Maurice Wertheim is a worthy little collection of sculpture and paintings. Go and see.

Phil Copp

We welcome criticism
Write yours here.



RHODE ISLANDERS FOR McCARTHY

As of September 13, the Rhode Islanders for McCarthy organization formed a coalition group for the purpose of continuing the work which began with Eugene McCarthy's campaign. Their intention is to unite those who thus far have not had a say in the present two-party system: liberals, independents, working people, poor people, and black people, and insert their voice forcefully into the present two party system. This coalition will exist as a challenge to those now holding power in the Democratic Party, and will seek major changes in our electoral processes, namely a state primary or some other form of representative selection of delegates to national conventions. The coalition is maintaining its own clubs, raising its own finances, and operates in headquarters downtown at 17 Exchange St., above Briggs, Ltd. They plan to write their own platform, and, if necessary, run its own candidates in primaries and elections.

The reason for the choice to remain active within the Democratic Party is an obvious one. That party has come the closest to the ideals they professed as a McCarthy organization. By not severing ties within the system they retain the highest possibility of holding a strong, unified, and uncompromised voice in our government. They will be strongly supporting candidates who have proven their commitment to the programs and commitments of the New Politics.

The meeting on September 13 was a highly successful one, and the support of the coalition was great. The group is now actively supporting candidates on local levels and intends to hold its own state convention in less than three weeks. They are exerting their influence toward the defeat of those who have, by their machine tactics, subverted the democratic system their parties were meant to serve.

The coalition needs support. Its effects are not limited to the state of Rhode Island or to citizens of Rhode Island. If the alternate choices of a third party, or a fourth party attempting to convince Eugene McCarthy to run at its head, or of stopping political action by becoming only a protest group without the power to influence those within the present system, are as unsatisfying to you as they are to us, you are invited to call the headquarters at 351-1027 or 351-1029 or drop in and receive more information about what they are doing and what you might do to assist them. You can also contact me, Mari Shields, box F-18. Any assistance you could give us will be more than appreciated.

Most of the above information is available in the statement given by David Fenton during a press conference on September 6, 1968, in which the intentions of the coalition were outlined and clearly stated. Any comments concerning these actions, or those of the other political organizations, pro or con, will be welcomed by Blockprint.

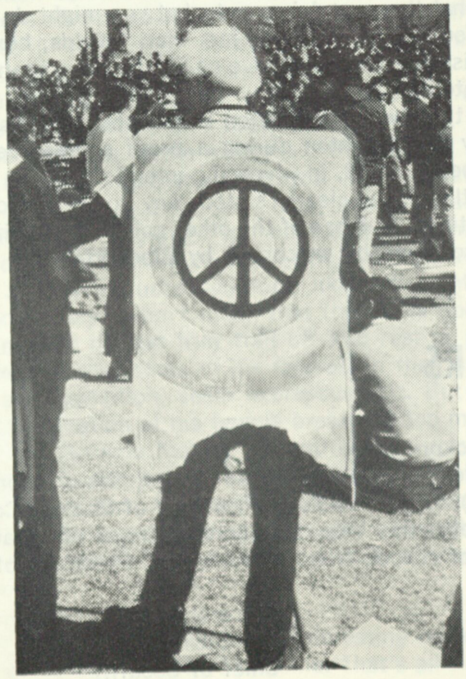
LETTERS

Dear Blockprint:

A sincere thankyou to Todd Miller, Head Monitor, (all monitors), Bruce Klockars, President of Student Council Chris Matthews, Vice President, Charge of affairs for opening of school; Nancy Woolfenden, President of Dorm Council.

Sincerely,
Joe Burns
Chief of Security

PHOTO BY GREG KOSAKOW



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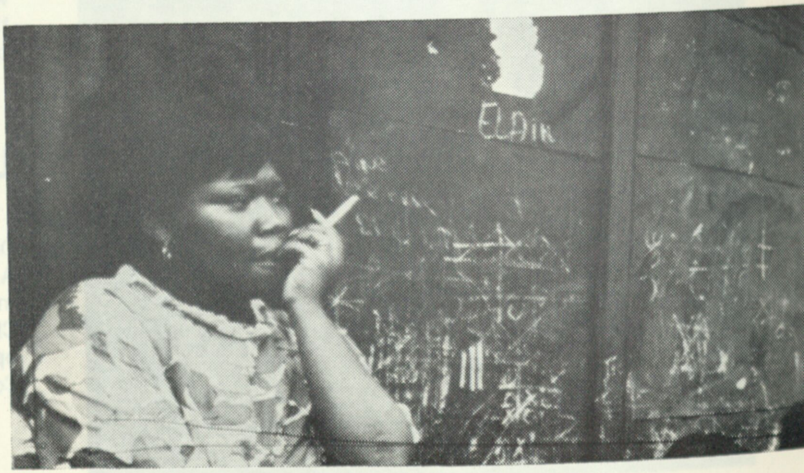

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ELECTIONS FOR STUDENT COUNCIL

Because of the inefficiency of representation in recent years of the Student Council, elections will be held according to the following directive.

Representatives will be elected in each of the following areas:

DEPARTMENTS
(one representative and alternate)

Architecture	Graphics
Interior Arch.	Apparel Design
Landscape Arch.	Textile Design.
Painting	Teacher Ed.
Illustration	Graduate Studies
Ceramics	Each of the
Sculpture	Freshman Sections
Industrial Des.	

CLUBS
(one representative and alternate)

Arch. Society	Motorcycle Club
Art Ed. Society	Newman Club
Camera Club	Photo Club
Designers in Drama	Scuba Club
Film Soc.	Ski Club
Fine Arts Soc.	Textile Sec.
Illus. Soc.	Students for Peace
I. D. Soc.	& Freedom

COMMITTEES
(one representative and alternate)
Blockprint
Spectrum
Portfolio

Nominations will be open until Sept. 25. Active Clubs and Committees will nominate and elect representatives under the guidance of past officers. In-active clubs and committees will be organized during the week of Oct. 1. In departments, nominations and elections will be handled by students with the cooperation of the department heads. A ballot with the list of nominees will be posted in an appropriate place in the department. Students will vote during September 26 & 27, by signing their name under their choice of nominee. The first Student Council meeting will be held on October 1. All interested students are invited to attend.

THE PICNIC

Way up the beach at the Freshman picnic there was a brick mansion. In front of the mansion, on a slope, the shadow of a very large white balloon disported itself on the leaping figures of children.

Down under hornbeams at the Freshmen picnic a toad felt cold to the touch and was really wet with toad urine. It shouldn't have moved. Then one of the juniors moved his bowels in the bushes so the toad was free to go.

There was an erect log on the beach, propped up, and hung with stuff for its sake.

Lots of lilac bushes stood around the fireplace at the Freshman picnic, and a house that looked like Karl Kurner's stood on a Wyeth Hill.

Pheasant feather on the Freshmen picnic grass had probably once been caught in a lawnmower.

The diner is gone. Soon the buses. So is the Freshman picnic.

Jeff Long

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1965 Cadillac Convertible	**475**
1939 Plymouth Rumble Seat Coupe	**450**

ON TASTEFUL EROTICISM

If you are passing by the Avon Cinema on Thayer Street in the next few days you may wish to stop in and see "Belle du Jour". Directed by Luis Bunuel, who has been making films for some forty years, it has several features not typical of Bunuel . . . it is made both in France and in French, in color and most unusual, it is playing in comercial theaters (the Avon, though it carries the title "cinema", is only on the mildest terms an "art" cinema). "Belle du Jour" was billed as a film of "tasteful eroticism" . . . though I can't understand why, except for promotional reasons, eroticism must be defended as tasteful; the tag may come when a marquee bills a similar film as . . . "A film of the utmost redeeming social value."

It must be admitted that the eroticism in "Belle du Jour" is indeed "tasteful" if, by that adjective, one means subtle or implied. Nudity is at an absolute minimum, with the exception of several back-shots in which the heroine steps from view with approximately the same speed with which the now generally anonymous starlets of the 1950's used to prance, nudely, through the woods, their backs stiffly turned to the camera, in what were considered the "dirty" movies of that decade.

The plot is not unfamiliar . . . the story of how a beautiful young housewife takes up weekday afternoon prostitution for fun . . . and a solution to her hang-ups (remember the New York Daily News' exposure several years ago of the Scarsdale fun-and-profit suburban-housewife prostitution rings?)

So, the beautiful and aristocratic Catherine Deneuve is married to a handsome, young, AND very wealthy husband (a doctor), and they live in Paris. (One is bemoted to exclaim: "Ah, a film about the decadent upper-class!" . . . But it is, fortunately, more than that. They lead what would seem to be an exceptionally happy life . . . the ski lodge, the tennis club . . . except for one problem: the wife is frigid. She walks in the bedroom, in a "tastefully erotic" nightdress, gets into one of the TWIN beds, and allows her husband to kiss her, BUT when his kiss implies more, she gets frightened, refuses, and pleads for "more time". The husband accepts this with a stoicism which can only have come from a repitition of such scenes. (He is later described by a genuinely decadent aristocratic friend of his as a "boy scout").

One day (sic) at the "club", Catherine is told by a female friend that a mutual friend of theirs' has taken up prostitution as a hobby. At first stunned, then curious, Catherine manages to secure (from the above-mentioned decadent aristocrat, who desires her for her . . . virtue) the address of a Paris brothel.

With some hesitation she goes to Madame Anais' (I believe that is the name) and meets the proprietress, who puts her to work that afternoon. She almost flubs her first "trick", a fat, cigar-smoking, suspender-wearing candy manufacturer, who in the end "takes" her by force. After that it gets easier; although she later flubs what was assigned her as an "easy trick", known as the "Professor", a respectable educator with horn-rimmed glasses and suitcase, whose "thing" it is to put on a servant's uniform, pass "Belle du Jour" (The professional name our heroine has taken) a whip; which equipment is what his suitcase contains. He knocks on the door, asks Madame what she desires, and Belle is supposed to ball out and fire him as her servant, at which point he begs to be whipped, and she obliges him.

To finish the plot, one of her tricks falls for her: a young, tough, Paris streethood, with leather coat, hard-guy cane,

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To get the Rhode Island Bar Association to refer me to a legal advisor who will help me to solve my difficulty.

Charles Francis Moccio

WE HAVE NEW MACHINES

and teeth kicked in. After taking him for free a few times, Belle disappears to the seashore with her now-suspicious hubband, and when she returns, her young hoodlum friend traces her to her home, whereupon he enters, she rejects him, he leaves, sits in a car outside and when her husband comes home, shoots him. The movie ends with the exposure of all her misconduct to her paralyzed-in-the-wheel-chair husband, who rises from his wheel-chair smiling . . . and we are left not knowing whether to believe what we have seen. This is Bunuel's talent: to confuse film-reality and film-fantasy. If this writer treats the plot and characters of "Belle du Jour" as if they are predictable, no disrespect is meant Bunuel; he uses them excellently. With the use of flashbacks: one of Belle du Jour as a little girl refusing the Host at her first communion, is particularly catching . . . Bunuel gives just a few insights into her psyche. And symbols . . . though nothing new in Bunuel's films . . . are not heavily handled: the four-horsed carriage moving down the road with bells and blowing wind.

Though Bunuel has done nothing very different from the usual, it's a film worth seeing. For one thing, it gives one a facet of sex not often studied, namely, that making love is a heavily-ritualized activity, and that some persons, like Belle du Jour, can only perform it as a ritual, with all its distaste . . . and thus only with a stranger.

Charles Dwyer

2nd ANNUAL

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CALENDAR

MONDAY
4:00 p.m. Mem Hall — Mtg. (Mr. Franklin)

WEDNESDAY
6:30 p.m. Mem Hall — Registration Extension School
8-9 p.m. Boy's Club — Swimming

THURSDAY
7:30 p.m. Mem Hall — Film "Paths of Glory"

FRIDAY
3:30 p.m. Fac Lg — Alumni Governing Bd Mtg.

SATURDAY
8:00 p.m. Mem Hall — Second Annual Comedy Flicker Festival — Sponsored by the Sailing Club. Admission 75¢

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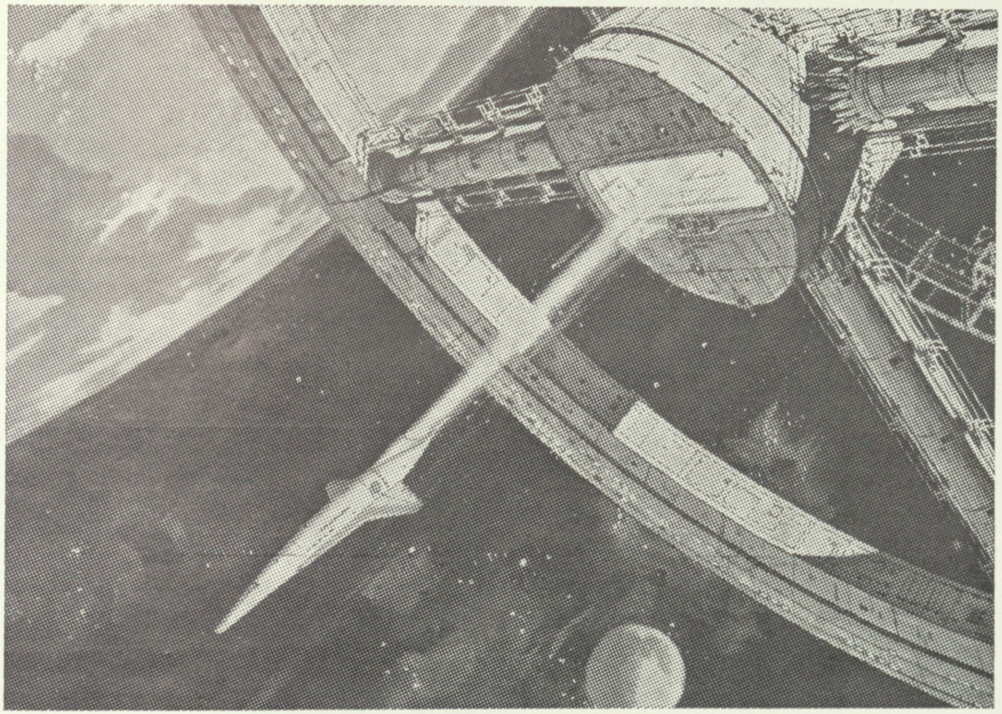

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2001: a space odyssey

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